

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, end areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name BRYN MAWR AVENUE HISTORIC DISTRICT

other names/site number _____

2. Location

street & number Bryn Mawr Avenue from Sheridan Road to Broadway not for publication

city or town Chicago vicinity

state Illinois code IL county Cook code 031 zip code 60640

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

William L. Wheeler, SHPO 3-17-95
Signature of certifying official/Title Date

Illinois Historic Preservation Agency
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

entered in the National Register.

See continuation sheet.

determined eligible for the National Register

See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain): _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
17	6	buildings
0	0	sites
1	0	structures
0	0	objects
18	6	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

2

6. Function or Use

Historic Functions
(Enter categories from instructions)

Current Functions
(Enter categories from instructions)

DOMESTIC/ multiple dwelling

COMMERCE/TRADE/ specialty store

RELIGION/ religious facility

RELIGION/ church school

RELIGION/ church-related residence

TRANSPORTATION/ rail related

DOMESTIC/ multiple dwelling

COMMERCE/TRADE/ specialty store

RELIGION/ religious facility

RELIGION/ church school

RELIGION/ church-related residence

TRANSPORTATION/ rail related

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS: Tudor,

Late Gothic, Italian Renaissance

MODERN MOVEMENT: Art Deco, Moderne

foundation Concrete

walls BRICK

Terra Cotta

roof Asphalt

other Limestone

Stucco

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey

- recorded by Historic American Engineering
Record # _____

Areas of Significance

(Enter categories from instructions)

ArchitectureCommunity Planning and Development**Period of Significance**1897-1935**Significant Dates**1897-1935**Significant Person**

(Complete if Criterion B is marked above)

N/A**Cultural Affiliation**N/A**Architect/Builder**Marshall, Benjamin H.Pridmore, J. E. O.

Name of Property

County and State

10. Geographical Data

Acreage of Property 9.34 Acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 1,6 4,4,5,3,3,0 4,6,4,8,0,2,0
Zone Easting Northing
2 1,6 4,4,5,6,9,0 4,6,4,8,0,1,0

3 1,6 4,4,5,8,1,0 4,6,4,7,9,7,0
Zone Easting Northing
4 1,6 4,4,5,8,1,0 4,6,4,7,8,9,0

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Professor Daniel Bluestone, Director of Historic Preservation

organization University of Virginia date December, 1994

street & number 226 Campbell Hall telephone (804) 924-6458

city or town Charlottesville state VA zip code 22903

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name

street & number telephone

city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20583.

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Bryn Mawr Avenue Historic District

7. Additional Architectural Classification

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS/
Commercial Style

7. DESCRIPTION

Chicago's Bryn Mawr Avenue Historic District lies on a nearly flat alluvial plain just west of the Lake Michigan, seven miles north of the downtown Loop. The District's twenty-three buildings are constructed primarily of brick and terra cotta, although individual structures are clad in limestone, stucco, and concrete. The streetscape is densely built; the larger buildings cover 150 feet of continuous frontage between the main north and south streets--Sheridan, Kenmore, Winthrop and Broadway--and the fifteen foot wide alleys set at mid-block. Bryn Mawr Avenue itself has a standard right-of-way of sixty-six feet. The four tracks of the Howard Elevated train line cross over Bryn Mawr Avenue on a reinforced concrete bridge. The District's contributing buildings range in height from one to nineteen stories. The majority of the buildings are from one to three stories; however, the higher residential buildings, served by elevators, include pivotal structures that serve as important local landmarks. With the exception of two buildings, the Manor House apartments, 1021-1029 Bryn Mawr Avenue, and the Edgewater Presbyterian Church, 1010-1030 Bryn Mawr Avenue, all the buildings have retail stores at the sidewalk level. The smaller buildings that do not cover the entire frontage from street to alley generally share party walls with adjacent structures. With the exception of the Manor House, a courtyard apartment building, the buildings in the District were constructed on the Bryn Mawr Avenue lot line. Buildings constructed between the late 1890s and 1935 dominate the District. The buildings represent a variety of turn of the century revival styles including--Tudor, French Romanesque, Late Gothic, and Italian Renaissance. There are also fine examples of Art Deco, Moderne, and various twentieth century vernacular commercial styles.

The District's buildings retain a high degree of architectural integrity and retain the character they had during the 1920s. The most substantial building changes have been in alterations to the ground story retail spaces. Here some windows, doors, and most signs have been altered. Nevertheless, the cornices, entablatures, and other compositional devices that frame the storefronts and tie them into the larger building are still substantially intact. Alterations have thus been carried out in the zones where many architects designing buildings that included retail space anticipated changes.

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Bryn Mawr Avenue Historic District

The District is distinguished from its surroundings by the preponderance of hybrid commercial and residential buildings on Bryn Mawr Avenue and their relative absence from the surrounding area. Part commercial and part residential the hybrid buildings along Bryn Mawr Avenue are constructed on their front lot line; this orientation to street commerce further distinguishes these buildings from the building setbacks found in the areas adjacent to Bryn Mawr Avenue. Buildings that mixed retail and commercial space with residential apartments originated with the earliest settlement of Chicago. Nevertheless, the overall trend in the city through the nineteenth century was toward the emphatic separation of commercial and residential buildings and districts. The emergence of the downtown Loop as an area given over almost exclusively to commercial space and the parallel rise of exclusive residential sections best exemplified the movement away from hybrid buildings and spaces. Two and three story hybrid buildings did persist in ribbon development along commercial streets and in Chicago's many neighborhood shopping areas.

Urban historians like Sam Bass Warner have noted the emergence of more specialized urban landscapes in the nineteenth century. Architectural historians have tended to overlook hybrid forms which were modest both in terms of their residential and commercial tenants and their architectural expression. Hybrid buildings served important commercial and residential functions but they were very much background buildings in the urban landscape. Lowrise hybrid buildings did line neighborhood streets throughout Chicago as well as sections of Broadway and Ridge Avenue near Bryn Mawr Avenue; however, these streets lack the higher density elevator apartment hotels found on Bryn Mawr Avenue in the blocks closest to the lakefront. In fact, as discussed below, an unusual convergence of transportation, pedestrian shopping, elevator technology, and lakefront geography spurred the development in the 1920s of a distinct hybrid form that combined retail space with the more socially and architecturally prominent form of early-twentieth-century apartment hotel. The developers of Chicago's early-twentieth-century apartment buildings and apartment hotels had to overcome middle and upper class ambivalence toward multi-family residences. They relied on a variety of elements to incorporate a domestic aspect in their designs. Their buildings often excluded commercial spaces that so obviously undercut their domestic intention. The overlay of highrise apartment living with retail spaces was limited to blocks immediately adjacent to Lake Michigan and even here zoning restrictions barred this combination from all but a limited number of streets.

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Bryn Mawr Avenue Historic District

Central to the significance of the Bryn Mawr Avenue Historic District is the ways in which architects and builders created a monumental streetscape that blended commerce and residence, on the same street and in the same buildings. Transcending the earlier background nature of earlier hybrid buildings and streetscapes, these designers gave Bryn Mawr Avenue a more cosmopolitan, or diverse, streetscape of mixed uses, styles, and, above all, scale quite distinct from the lowrise hybrid streetscapes of Chicago. The pivotal buildings in this District include walk-up store and flat buildings from the late 1890s to 1917 as well as the elevator apartment hotels from the 1920s with retail space at the sidewalk level. There are also a few buildings that are exclusively residential, commercial, or religious that also complement and help interpret the overall architecture and significance of the street. These buildings retain their integrity and all contribute to the significance of the District. The non-contributing resources are six buildings that either have been significantly altered since the period of significance (1055-1069 Bryn Mawr Avenue and 1113-1115 Bryn Mawr Avenue) or that were built after World War II and thus do not correspond to the period of significance identified for the District. Nevertheless, these buildings do not greatly impinge on the overall character of the District.

The list below identified all of the resources in the District. Unless otherwise noted all resources listed are considered contributing buildings. The streetscape photographic documentation of the district includes views of all of the District's buildings.
Bryn Mawr Avenue Historic District Resource List

Bryn Mawr Avenue South Side From East to West

1. **Building/Address:** Edgewater Beach Apartments. 939-959 Bryn Mawr Avenue and 5555 N. Sheridan Road
Date: 1927-1928
Architect: Benjamin H. Marshall
Use: Apartments and Stores
Number of Stories: 19
Materials: brick, concrete, and stucco
Architectural Style: Italian Renaissance revival
Comment: Listed on the National Register of Historic Places, pivotal building.
2. **Building/Address:** Amoco Station, s.w. cor. Bryn Mawr Avenue and Sheridan Road
Date: c. 1980
Architect: unknown
Use: gasolinc station
Number of Stories: 1

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Materials: metal**Architectural Style:** modern commercial**Comment:** Although a gasoline station first opened on this corner in 1935 the existing building is of recent construction and is considered a noncontributing building.

3. **Building/Address:** The Manor House, 1021-1029 Bryn Mawr Avenue

Date: 1908**Architect:** J. E. O. Pridmore**Use:** Apartments**Number of Stories:** 3**Materials:** brick and terra cotta**Architectural Style:** Tudor Revival**Comment:** Listed on the National Register of Historic Places, pivotal building.

4. **Building/Address:** Bryn Mawr Avenue Apartment Hotel, 5550 N. Kenmore Street and 1033-1051 Bryn Mawr Avenue

Date: 1927**Architect:** Levy & Klein**Use:** Apartments and Stores**Number of Stories:** 12**Materials:** brick, terra cotta, reinforced concrete**Architectural Style:** Late Gothic Revival**Comment:** Pivotal building in District.

5. **Building/Address:** 1055-1069 Bryn Mawr Avenue

Date: 1935**Architect:** I. H. Brann**Use:** Stores**Number of Stories:** 1**Materials:** stucco and terra cotta**Architectural Style:** Streamlined Moderne**Comment:** Non-contributing building due to alterations

6. **Building/Address:** 5550-5558 N. Winthrop and 1101-1107 Bryn Mawr Avenue

Date: 1927**Architect:** Raymond J. Gregori**Use:** Bowling Alley, Billiards Hall, Stores and Offices**Number of Stories:** 3**Materials:** brick and terra cotta**Architectural Style:** Venetian Late Gothic Revival**Comment:** Pivotal building in District.

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Bryn Mawr Avenue Historic District

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7. **Building/Address:** 1109 Bryn Mawr Avenue
Date: 1923
Architect: unknown
Use: Stores and Offices
Number of Stories: 2
Materials: brick and stone
Architectural Style: Commercial Style
8. **Building/Address:** Bryn Mawr Avenue Station and Stores, 1113-1115 Bryn Mawr Avenue
Date: 1922
Architect: unknown
Use: El station and stores
Number of Stories: 1
Materials: brick and stucco
Architectural Style: Non-contributing building due to loss of historic fabric
9. **Building/Address:** Bryn Mawr Theater, 1125-1131 Bryn Mawr Avenue
Date: 1912
Architect: Rapp & Rapp
Use: Theater, Stores, and Offices
Number of Stories: 2
Materials: brick
Architectural Style: Commercial Style
Comment: The front of the building has been substantially remodeled, with window openings bricked up. The lobby has been converted to retail uses. The theater auditorium space is still intact. The building still presents the overall lines of an early neighborhood movie theater and is considered a contributing building.
10. **Building/Address:** 1133-1145 Bryn Mawr Avenue
Date: 1899
Architect/Builder: Conrad Bristle
Use: Apartments and Stores
Number of Stories: 3
Materials: brick, stone, and terra cotta
Architectural Style: Classical Revival
Comment: Pivotal building in the District
- Bryn Mawr Avenue Avenue North Side From East to West
11. **Building/Address:** Edgewater Presbyterian Church, 1010-1030 Bryn Mawr Avenue
Date: 1925-1927
Architect: Perkins, Fellows & Hamilton
Use: Church, Community House, and Apartments

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Bryn Mawr Avenue Historic District

Number of Stories: 4

Materials: Limestone

Architectural Style: French Romanesque

Comment: The form of this building reflects and reinforces significant architectural and demographic changes in the District and is considered a pivotal building.

12. Building/Address: 1040-1050 Bryn Mawr Avenue

Date: 1916

Architect: Ralph Harris

Use: Apartments and Stores

Number of Stories: 3

Materials: brick, terra cotta, and stucco

Architectural Style: Tudor Revival

Comment: This is one of the more architecturally distinguished of the low-rise hybrid buildings in the District and is considered a pivotal building.

13. Building/Address: Belle Shore Apartment Hotel, 1062 Bryn Mawr Avenue

Date: 1928-1929

Architect: Koenigsberg & Weisfeld

Use: Apartments and Stores

Number of Stories: 8

Materials: brick and terra cotta

Architectural Style: Art Deco

Comment: On the basis of its style, its height and hybrid form, and kitchenette plan the Belle Shore is considered one of the pivotal buildings.

14. Building/Address: 1100-1102 Bryn Mawr Avenue

Date: c. 1960

Architect: unknown

Use: Store

Number of Stories: 1

Materials: brick

Architectural Style: Moderne

Comment: The building is of recent construction and is considered a noncontributing building.

15. Building/Address: 1104-1110 Bryn Mawr Avenue

Date: c. 1900, with c. 1960s storefronts

Architect: unknown

Use: Store

Number of Stories: 1

Materials: metal and synthetic

Architectural Style: Modern Commercial

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Comment: The modern storefronts on this building makes it a noncontributing building in the District.

16. **Building/Address:** 1112-1114 Bryn Mawr Avenue
Date: 1909
Architect/Owner: John Fischer
Use: Store and Loft/Dance Hall
Number of Stories: 2
Materials: brick
Architectural Style: Commercial
17. **Building/Address:** 1116 Bryn Mawr Avenue
Date: 1921
Architect: W. W. Gerber
Use: Store
Number of Stories: 1
Materials: brick and concrete
Architectural Style: Commercial
18. **Building/Address:** 1118-1124 Bryn Mawr Avenue
Date: 1929
Architect: unknown
Use: Stores
Number of Stories: 1
Materials: brick
Architectural Style: Commercial
19. **Building/Address:** E. Kenner Ingal Building, 1126 Bryn Mawr Avenue
Date: 1919
Architect: Meredith & Stoelzel
Use: Store
Number of Stories: 1
Materials: brick and terra cotta
Architectural Style: Commercial
20. **Building/Address:** 1130 Bryn Mawr Avenue
Date: 1898
Architect/Owner: C. N. Michaels
Use: Store and Apartments
Number of Stories: 2
Materials: brick and terra cotta
Architectural Style: Commercial

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21. **Building/Address:** 1134-1136 Bryn Mawr Avenue
Date: 1955
Architect: unknown
Use: Store
Number of Stories: 1
Materials: brick
Architectural Style: Commercial
Comment: The recent construction of this buildings makes it a noncontributing building in the District.
22. **Building/Address:** 1140 Bryn Mawr Avenue
Date: 1897, 1917
Architect: Joseph A. Shaw
Use: Store and Apartment
Number of Stories: 2
Materials: brick
Architectural Style: Queen Anne Commercial
Comment: This building was initially one story; in 1917 the second floor was added.
23. **Building/Address:** 1142-1144 Bryn Mawr Avenue
Date: 1897
Architect/Owner: unknown/Daniel Gawne
Use: Stores and Apartments
Number of Stories: 2
Materials: brick and masonry
Architectural Style: Commercial
Comment: This is a good early example of the residential/commercial hybrid building in the District. It is a pivotal building.
24. **Structure Address:** El bridge spans Bryn Mawr Avenue in the vicinity of 1113-1115 and 1116 Bryn Mawr Avenue
Date: c. 1920
Architect/Engineer: unknown
Use: four track railroad bridge
Materials: reinforced Concrete
Comment: The presence of the El is significant in the development of the District. The bridge is the most visible element of the El; however, no special claim is made for the historic significance of this particular bridge in relation to the overall engineering of the El system.

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8. Additional Architect/Builder
Koenigsberg & Weisfeld
Levy & Klein
Perkins, Fellows & Hamilton

8. SIGNIFICANCE

Summary

With buildings of distinction and recognized historic interest, the Bryn Mawr Avenue Historic District exemplifies the innovative efforts of early twentieth-century Chicago architects and builders to integrate domestic and commercial space, on the same street and in the same buildings. The District is significant both for the architecture of individual buildings and for its broader pattern of community planning and development. The District's building designs ran counter to the nineteenth- and early twentieth-century trend toward the specialization of urban buildings and neighborhoods. Nineteenth-century restrictive covenants on private residential land as well as the public adoption of zoning ordinances in the 1910s and 1920s had expressed contemporary social, economic, and cultural interest in separating different classes of residential buildings and different forms of urban activity. However, along the eastern blocks of Bryn Mawr Avenue the unusual convergence of mass transit, pedestrian shopping, and the established residential amenities of the Lake Michigan shore spurred a high density commercial and residential section of great urban vitality. The architecture of the District reflects the aesthetic and cultural dynamics of the transition from an exclusive neighborhood of single-family homes to an area renowned for its apartments, apartment hotels, and shopping. More than any other local street, Bryn Mawr Avenue, with significant buildings dating from 1897 to 1935, vividly expressed this important transition as architects and builders redeveloped it in the 1910s and 1920s from a modest commercial street in the Edgewater community to a street that significantly conferred a new identity on the area. The District possesses Criterion C significance; it "embodies the distinctive characteristics of a type, period, and method of construction . . . and it represents a significant and distinguishable entity." By linking two existing National Register structures with other significant buildings and placing them more squarely in their urban context, the District raises the interpretive power of these previously designated landmarks.

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Origins and Early Development

In order to understand the distinctive character of Bryn Mawr Avenue as it was built out in the 1920s it is necessary to survey the origin and early development of the street in the late nineteenth century. In 1885 John Lewis Cochran (1857-1923) purchased a seventy-six acre tract of farm land to develop as the residential community of Edgewater. Cochran, born to a real estate developer in Sacramento, California and educated in Philadelphia, settled in Chicago in 1881 as an agent for the Blackwell Durham Tobacco Company. After developing some residential lots along Lake Shore Drive at Oak Street, he looked north for a lakeshore area that could provide a site for an entire community. In 1894 the author of a biographical note on Cochran surveyed the Edgewater project:

In this suburb the drainage is of the best character; the Edison incandescent light is used in the houses. The avenues are broad and macadamized, properly drained, with well kept stone sidewalks, everywhere shaded by trees at regular intervals, and all help to make life charming at Edgewater. There are public buildings, a public hall, containing a large auditorium, churches of nearly all denominations, fine schools, a gun club, a boat club, tennis courts, bath houses and several social clubs. In fact, nothing has been forgotten that would add to the beauty of the place, and it may truly be said that Edgewater of to-day is an ideal residence suburb.

Aside from overseeing the placement of all the modern improvements in Edgewater and the founding of local social institutions Cochran also built houses for sale to buyers. He engaged many architects, most notably Joseph L. Silsbee and George W. Maher, to design the early free-standing suburban houses in Edgewater.

Edgewater stood seven miles north of Chicago's downtown Loop. Cochran depended on the early development of transit lines for realizing his vision of an affluent suburban community. He initially met the need for transport by prevailing on the Chicago, Milwaukee and St. Paul Railroad to establish a commuter station at Bryn Mawr Avenue, between Broadway and Winthrop. Cochran also organized an electric streetcar company to run to the community from a transfer point at Diversey Avenue.

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Even more important for the changing character of Bryn Mawr Avenue was Cochran's promotion of the Northwestern Elevated Railroad Company. Organized in 1892 the El connected the Loop to places as far north as Wilson Avenue in 1900. In 1908 the El ran along the old right-of-way used earlier by the Chicago, Milwaukee and St. Paul Railroad line to a stop at Bryn Mawr Avenue. The El's direct and inexpensive connection to the Loop facilitated the transformation of Edgewater from a community of single family homes into a higher density neighborhood of apartments. With this development Edgewater gave up the distinctness of its early suburban history and merged in the public mind into a section of the residential, commercial and entertainment entity known as Uptown.

As the focus of transportation development Bryn Mawr Avenue initially served as something of the gateway to suburban Edgewater. The main entrance of the railroad depot opened across a porticoed porch onto the avenue. Perhaps more importantly Cochran built the Guild Hall adjacent to the station, fronting on Bryn Mawr at the south west corner of Winthrop Avenue. Designed by Silsbee and constructed in 1886 the Guild Hall was one of the most substantial buildings in Edgewater. The Hall provided space for community meetings and also housed the meetings of Edgewater's first religious congregations, which after a period of organization built separate churches. Despite its institutional program, the Guild Hall design was modeled on the form of a grand residential mansion--it had broad hovering gables, soaring chimneys, a rounded corner tower, and a richly textured surface of masonry and shingle. For residents, prospective residents, and visitors emerging from the trains at the Edgewater station, the Guild Hall dramatically represented the wealthy residential character of the neighborhood. Not surprisingly Cochran opened his real estate office in the ground story of the Hall. This office and the Clifton Cleaner, a laundry also housed in the first floor of the Guild Hall, were the first businesses to operate on Bryn Mawr Avenue.

Despite the grandeur of the Guild Hall and its importance in setting the character of the community, the Bryn Mawr Avenue frontage did not initially get developed for private residences. The streets running north and south, Sheridan Road, Kenmore, and Winthrop, were given primacy in residential development. The development of these streets, particularly Sheridan Road in the areas south of Edgewater had already established their domestic prestige. Moreover the longer continuous blocks on the north south streets meant that houses built there became part of a more

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expansive residential streetscape. Early neighborhood retail development centered on streets to the west, Evanston Avenue, now Broadway, and Ridge Avenue.

Bryn Mawr Avenue's Modest Early Stores

In the mid-1890s, during an economic depression that dampened residential real estate sales, owners of several key lots along Bryn Mawr Avenue built retail stores. The design for this space generally eschewed the Guild Hall model of blending, or disguising, commercial space in predominantly residential forms. In April, 1896, for example, Jonathan Fisher started building eight one story stores on Bryn Mawr with a continuous commercial front stretching across much of the block facing the Guild Hall. In sharp contrast to the commercial space in the Guild Hall, which was set back from the sidewalk and was reached by stairs crossing a front lawn, Fisher's stores were built right on the front lot line. Within a few years he had added a second story to the two stores closest to the corner of Winthrop.

Other builders along the Bryn Mawr Avenue quickly followed Fisher's example; they built hybrid buildings with retail stores placed at the sidewalk, on the front lot line, topped by one or two stories of residential flats. In 1897, for example, Daniel Gawne built a building with two stores and two flats at the northeast corner of Bryn Mawr and Broadway. The stores employed plate glass windows and were open to the sidewalk while the upper floor fenestration was decidedly more closed and used the distinctive corner tower and bay window to capture light and air. Gawne continued to develop and redevelop adjacent parcels for many years. In 1897 he built a one story store front at 1140 Bryn Mawr, which shared a party wall with his building at the corner of Broadway. Twenty years later, in July, 1917, he added a second floor for flats. In 1908 Gawne developed the next lots eastward; he built a three story building that fronted on 81 feet of Bryn Mawr Avenue. The first floor had four stores while the second and third floor had several flats; a single story commercial building now occupied by Woolworth, 1134-1136 Bryn Mawr Avenue, replaced the three story building in the mid-1950s. In 1900, to the east of Gawne's buildings, Ellen Kenner Ingal built a three story building with four stores and two stories of flats. The building was demolished in 1929 and replaced by a one story retail building, 1118-1124 Bryn Mawr Avenue.

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In 1899 Conrad Bristle, a local real estate developer and builder, constructed a three story brick building at the south east corner of Broadway and Bryn Mawr Avenue, 1133-1145 Bryn Mawr Avenue. The building had seven stores on the ground story and two floors of apartments above. Unlike Daniel Gawne's piecemeal development of the lots across the street, Bristle developed a full 150 feet of the Avenue in one development and produced the most distinguished of the 1890s hybrid buildings. The residential floors had broad window bays faced in stone and ornamented with classical swags. A well articulated cornice topped the building. Unlike some other hybrid buildings where circulation to the upper floors was squeezed into the side of the store front, Bristle's building gave full articulation to the residential quarters--a classical arch rose over the entrances to the upper floors. With its arches, pilasters, bays, swags, and cornice, the building effected something of a compositional balance between the open commercial sections on the sidewalk and the twelve residential units above.

With the buildings raised by Fisher, Gawne, Bristle, Ingal and others, Bryn Mawr Avenue had assumed in 1900 a distinct commercial character. Nevertheless, unlike the Guild Hall, their architecture was quite distinct from the popular images of residential Edgewater. Pushed to the front lot line in order to attract passing pedestrians, the stores served Edgewater residents but stood outside the forms of the detached single-family homes rising on Sheridan, Kenmore, and Winthrop. The residences on Bryn Mawr, confined largely to the space "above the store," were occupied by people of modest circumstances who were marginal to Cochran's suburban vision.

Luxury and Monuments on the Avenue

In 1908 a new building project at the southeast corner of Bryn Mawr Avenue and Kenmore Avenue dramatically reconfigured Edgewater's residential landscape. The construction of The Manor House Apartments, 1021-1029 Bryn Mawr Avenue, designed by John Edmund Oldaker Pridmore and developed by Samuel Dalton and his spouse Kate Margaret Dalton, introduced luxury apartments on a streetscape that previously had accommodated residents primarily in modest apartments located over retail stores. Unlike these earlier buildings the Manor House, now listed on the National Register of Historic Places, took the form of a courtyard apartment

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building; however, this courtyard building, designed in the Tudor Revival style, had only two apartments per floor, many fewer than the typical Chicago courtyard apartment. Each apartment had twelve rooms. The Manor House filled a lot that if it had been developed for single family houses would have had only two houses. Thus it tripled the density characteristic of Edgewater's suburban lots. Despite this increase in density the Manor House design drew upon important elements of single family houses. The courtyard landscape revealed a definite affinity for the suburban lawn; the rounded corner towers with the orangerie and the proliferation of bay windows captured the suburban interest in sunlight and air. The floor plan with its distinct zones for entertaining, sleeping, and domestic service and servants captured, on a single level, the upstairs/downstairs, private/public, differentiation of space found in the neighborhood's single family houses. The design, based on early 16th century "manor" houses thus joined the Guild Hall as a building that architecturally reinforced the primacy of suburban domesticity in Edgewater. Excluding commercial space, the Manor House also departed from the hybrid architecture of the buildings facing directly on Bryn Mawr Avenue.

The connection between the Manor House and the single-family houses in Edgewater transcended architectural form. It was social and economic. When the Manor House was completed it was occupied by relatively wealthy families who shared much in common with the families living in the adjacent single family houses. Immediately east of the Manor House stood three large, single-family detached houses, fronting on Sheridan Road. In 1910 at 5554 Sheridan Road Wolfe Adolphus, a candy manufacturer, lived with his wife Emma and his daughter and three servants. In the next house, at 5536 Sheridan, a physician named John C. Bryan lived with his family. At 5522 Eugene McVoy a sheet metal wholesaler lived with his wife, his two daughters, and two servants. At the Manor House Herman T. Brown, a physician, lived with his wife Myrtle, his daughter Myrtle McNeil and three servants--Mary Lundahl, Katherine Mallon, and Carrie Nelson. All the other families living in the Manor House, with the exception of the building's janitor and his family, had two or three live-in servants. The other family heads worked variously as manufacturers, department store merchants, and as a real estate agent.

In 1910 Manor House residents were strikingly different from the people living in Conrad Bristle's building and the other flats located over the adjacent Bryn Mawr Avenue's stores. In Bristle's building at 1133-1145 Bryn Mawr Avenue, for example,

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Frederick Jacobson, a Danish-born baker lived with his wife Jessie. They depended upon three lodgers--an electrician and two dry goods salesmen to help them pay their rent. None of the residents of Bristle's building, including an engineer in a trunk factory, a railroad clerk, a machinist, a lumber yard foreman, and a station agent employed servants, in fact like LeRoy Dill, a chauffeur who lived in the building, they were much more likely to work as servants than to employ them.

The Manor House was constructed just as the Elevated Railroad station opened at Bryn Mawr Avenue. The building along with the new transit line pointed the way toward higher density and apartment house construction in the attractive lakefront neighborhood of Edgewater. The Manor House also helped monumentalize Bryn Mawr Avenue by transcending the background hybrid buildings that had been constructed earlier. The Manor House revived the Guild Hall model of having structures on the street foster the domestic images of the neighborhood. It created a form that clearly eclipsed the street's more modest service function. However, the luxury model set by the Manor House was not broadly emulated. The neighborhood continued to reflect the social and economic diversity represented by the Manor House and single-family residences on the one hand and Conrad Bristle's and Daniel Gawne's store and flat buildings on the other hand.

The first major building project after the Manor House showed a greater affinity for the Bristle and Gawne form of development. In 1916 Ralph Harris designed a three story store and flat building for the half block at the northwest corner of Bryn Mawr and Kenmore, 1040-1050 Bryn Mawr Avenue, diagonally across the street from the Manor House. The building had sixteen apartments. The English Tudor Revival style and the four prominent half-timber gables and picturesquely massed buttresses and chimneys shared important formal elements with the Manor House design. Like Bristle's 1899 building, Ralph Harris balanced the eight storefronts with the residential sections by giving the circulation to the second and third floor flats their own compositional integrity; where Bristle's building used arches to frame the entrances Ralph Harris made his entrances project slightly from the facade and visually connect with the domestic images of the gable above. In 1920 while residents of the Manor House continued to command the service of live-in servants residents across the intersection lived more modestly, without any servants. Among the first residents of Ralph Harris's building were salesmen, clerks, a tailor, a seamstress, a secretary, a bookkeeper, a violinist, and an artist. The modesty of

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these residents' means was reflected in part in their taking up quarters over a store-- a mixture of domestic and commercial forms that residents of the Manor House and many other suburban residents of Edgewater had scrupulously avoided. Despite the difference between Ralph Harris's design and the Manor House, both structures had developed a full 150 feet of the Avenue and had helped promote a more distinct and notable identity for the street itself.

Zoning, Urban Form and Grand Apartment Hotels in the 1920s

A cluster of projects in the late 1920s continued to structure a distinctive identity for Bryn Mawr Avenue, an identity that distinguished the street from the surrounding neighborhood and from other hybrid commercial and residential areas of Chicago. In the 1910s the Avenue had features shared more broadly with other parts of the neighborhood and the city. The two and three story store and flat buildings lined such streets as Broadway, Milwaukee Avenue, Ridge, Cottage Grove and many more. Similarly, luxury apartments were built in other parts of Chicago. What happened in the 1920s is that the commercial and residential features found in earlier hybrid buildings were adapted to newer high-rise and more luxurious buildings on Bryn Mawr Avenue.

With the completion of the Elevated rail line, the booming population growth in Edgewater was increasingly accommodated in apartment buildings, many of which were built on lots on Sheridan, Kenmore, and Winthrop where Cochran and other builders had earlier constructed detached houses. Like the Manor House many of these neighborhood apartments drew upon a repertoire of domestic images in their design. They often observed the earlier setback lines of adjacent houses, carried sun parlors and porches, and were topped with pitched roofs broken by gables. They also excluded commercial stores. With such compositions architects attempted to overcome something of the prejudice against middle and upper class apartment living. They appropriated elements of the suburban ideal to render high density living more acceptable to middle-class residents.

New apartments also drew something of their growing popularity from the perceived luxuries, services, and conveniences provided to visitors in modern tourist and business hotels. The 1915 construction of the lavish Edgewater Beach

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Hotel provided Edgewater residents with a prominent example of a high-density residential structure that attracted much favorable press and public praise. Built after the designs of the leading Chicago architect Benjamin Marshall with 400 rooms, carefully planned to maximize views of Lake Michigan, the hotel became a favored site for big band music, elegant dining, weddings, honeymoons, business meetings, and vacations of swimming, golf, boating, and tennis. The services and comfort of the Edgewater Beach Hotel were renowned and in 1923-24 a 600 room hotel annex opened. The fashion and taste that swirled about such hotels helped people driven in part by economic forces to reconceive the possibilities of high-rise living. Large apartment buildings also permitted builders to take advantage of the many scenic and recreational amenities of the Lake Michigan waterfront.

Despite the growing number of apartment buildings in Chicago and despite the more favorable public attitude toward apartment living, owners of the older detached residences in Edgewater and in other communities were often deeply disturbed to find apartment buildings and stores rising on an adjacent lot. The adoption of zoning in the 1920s aimed to afford such residents a degree of protection from uncontrolled and unpredictable development. In 1922 the Chicago Zoning Commission outlined its evolving philosophy of regulation:

The ordinance will protect private residence blocks against apartments and stores; apartment house blocks against stores and public garages; shopping streets against warehouses, public garages and laundries; commercial and light manufacturing streets against offensive industries; and manufacturing against fear of molestation. . . . In certain favored sections of Chicago, particularly in newly developed residential subdivisions, one finds an harmonious environment of well-built homes, flourishing gardens, and clean and well-paved streets. In nearly every case this desirable growth is the direct result of a provision in the deed forbidding the erection of any structure not in keeping with the neighborhood. Zoning expands this idea to cover all private property, business and industrial as well as residential, with the power of the city substituted for private contracts between individuals.

The zoning ordinance that was framed reflected continuing interest in harmonious streetscapes, specialization of land and buildings, and predictability about future development and neighborhood change.

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Chicago's 1923 zoning ordinance created four "use districts"--residence, apartment, commercial, and manufacturing. It also established five volume districts that regulated the height, bulk, and percentage of the lot that a building could cover. The zoning map both projected already established trends and guided future development. The zoning code strongly influenced the changing character of Bryn Mawr Avenue in the 1920s and beyond. Owners of detached residences in Edgewater found little in the zoning code that would protect the historic form of J. L. Cochran's idealized suburban landscape. In the initial 1923 zoning plan only blocks along Sheridan Road north of Bryn Mawr and three blocks of Kenmore north of Thorndale were designated as residence districts. By 1927 even this gesture toward the historic form was removed in favor of an expansive apartment district. The area also was zoned as a third volume district, where buildings could fill anywhere from 75-90% of the lot and could rise 132 feet from the front lot line before setting back. This third volume district covered most of the blocks in close proximity to the lake and then stepped down to a second volume district around Broadway--a district where buildings filled only 60-75% of the lot and set back after 66 feet.

In addition to the expansive apartment district the new zoning system designated commercial corridors. Along these corridors retail businesses, garages, filling stations, storage buildings, banks, offices, theaters, laundries, show-rooms and similar activities were permitted to mix with residential uses. In Edgewater such development was restricted to only a few streets, most notably Sheridan Road, Broadway, and Bryn Mawr Avenue. The code thus reinforced the trend already evident on Bryn Mawr Avenue toward mixing residence and commercial space. In the building boom of the late 1920s the combination of the high volume district and the commercial district led some developers to quickly develop a new highrise form of hybrid building that effectively extended the monumentality of the Avenue initiated by J. E. O. Pridmore with the Manor House.

In 1927 Benjamin Marshall undertook a new building project in Edgewater. He designed and invested in what initially was designated as the Bryn Mawr Beach Apartment Hotel, at the southeast corner of Sheridan and Bryn Mawr. The nineteen-story building, now listed on the National Register, echoed the earlier designs for the Edgewater Beach Hotel and annex, located just south of the apartment site. A canted Maltese cross plan was adopted to again maximize views

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of the lake and to give eight corner apartments on every floor. There were 307 apartments ranging in size from two to seven rooms. The base of the building included a sumptuous lobby, dining facilities, a swimming pool, a garage, and numerous retail store lining the street fronts of the building. The building included many modern technologies as well as an expansive array of domestic services. The building's stucco exterior and high-rise form lent an air of informality to the Renaissance and classical forms of the overall structure. The main entrance to the building was located on Bryn Mawr Avenue.

Prior to the completion of construction Marshall and his associates reconsidered the name of the project and opened the building as the Edgewater Beach Apartments. Sharing the same architect, the same owner, and the same stretch of Sheridan Road the Edgewater Beach Apartments borrowed something of the fashion and prestige of the Edgewater Beach Hotel. Indeed the residential possibilities for such a project had been explored earlier when the Edgewater Beach Hotel had accommodated many Chicago residents as long-term tenants. In 1920 Chicago residents employed as magazine editors, teachers, salesmen, tailors, physicians, architects, lawyers, insurance and real estate brokers, secretaries, and manufacturers lived in the Hotel. Many were single or married with few or no children. These residents enjoyed all of the services and conveniences of the Hotel and their patronage no doubt gave the architect and the builder their sense of optimism concerning the apartment development. In the initial announcement of the project the Chicago Tribune reported on September 4, 1927, "The ground south of the building will be landscaped and will contain a playground for children, tennis courts and a small golf course. And of course there will be the usual hotel services, including facilities for having one's trousers pressed in a hurry and having a grapefruit sent up for breakfast in the morning."

Through its striking combination of color, size, and form the Edgewater Beach Hotel extended Bryn Mawr Avenue's monumental streetscape, initiated by the Guild Hall and continued with the Manor House design. Departing from the reserved commerce of the Guild Hall and the non-commercial space of the Manor House, the Edgewater Beach Apartments' retail stores, accessible both from the sidewalk and from the lobby, provided a commercial plinth of the entire building. The apartment wings receded from the lot line, but the stores ran continuously along the lot line on Bryn Mawr and Sheridan. Nevertheless, the Edgewater eclipsed the earlier

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combination of stores and flats found along Bryn Mawr Avenue and established a residential monumentality as notable as that established at the Manor House, where commerce had been entirely excluded.

In 1927 another major apartment hotel also was started on Bryn Mawr Avenue. At the southwest corner of Kenmore developers Vincent Marzano and Alexander L. Levy built a twelve story building, 100 feet by 150 feet, 1033-1051 Bryn Mawr Avenue. The building stood just west of the Manor House and contained 231 one, two and three room apartments, "Luxuriously Furnished . . . 1 block from Lake, Bus, Street Car and L." The building also included nine stores along the entire Bryn Mawr Avenue front. The building's main entrance and lobby was located on Kenmore, which permitted the builders to maximize commercial space on the Bryn Mawr side as well as engage building residents in the more exclusively residential landscape of Kenmore Avenue. As in the case of the Edgewater Beach Apartments one of the owners was also the architect. Alexander L. Levy and his architectural partner William J. Klein designed the building in the Late Gothic Revival style. A prominent cornice over the storefronts visually supported the soaring buttressed piers. The crenellated roof-top complemented the battlements of the adjacent Manor House. The Bryn Mawr Apartment Hotel rose straight up from the lot line and complemented the new vertical, elevator-based, monumentality of the Avenue. The building cost \$1,675,000 to develop. In 1984 Commission on Chicago Historical and Architectural Landmarks surveyors viewed the building as a "contributor to potential landmark district."

Just a few months after the Bryn Mawr Apartment Hotel opened construction began across the avenue on the Belle Shore Apartment Hotel, 1062 Bryn Mawr Avenue. Here the Austrian-born businessman Max Malter developed an eight story building with 138 one-room kitchenette apartments, and eight stores. The Belle Shore rose on a site occupied since 1905 by a three-story six-flat building. Unlike the Belle Shore, this earlier building fronted Winthrop and massed only its side wall on Bryn Mawr, well set back from the lot line. Malter, who had previously operated a laundry cleaning company and also ran a furrier business, lived nearby at 5401 Winthrop Avenue. He named the striking Art Deco building after his spouse Belle, who worked as vice president of Malter Brothers Inc., furriers, located at 4751 Sheridan Road. Designed by architects Nathaniel Koenigsberg and Leon H. Weisfeld, the Belle Shore combined a broad palette of green, cream, gold and black

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terra cotta with cream colored brick to join the notable aggregation of apartments along the eastern blocks of Bryn Mawr. The storefronts were topped by an Egyptian style frieze while papyrus motifs, lightning bolts, and Art Nouveau style figures appeared on the upper facade, which rose directly above the lot line.

The Belle Shore exuded a distinctive modernity in its form and style. Just as its Murphy-bed kitchenette units revealed an accommodation with modern convenience and ideals of efficiency, so the unabashed embrace of modern style and the straightforward accommodation of commercial facilities suggested the extent to which Bryn Mawr Avenue had taken on monumental forms quite apart from the neighborhood's earlier suburban domestic images. The modern forms of the Belle Shore also departed from other contemporary projects by Koenigsberg & Weisfeld, such as their seven-story Tudor Revival designs for apartment buildings on Magnolia Avenue just south of Wilson, the thirteen story apartment building at 1246 Pratt Boulevard, and the seven story building at 712 Diversy. Beyond their obvious stylistic differences these buildings also did not include the retail spaces provided in the Belle Shore.

With the Edgewater, the Bryn Mawr, and the Belle Shore rising off their commercial bases the Avenue came to closely resemble the zoning map adopted in the 1923 for the area. The residential sections of these buildings were reached by elevators rather than stairs and cultivated a distinct presence on the street quite apart from the flats over the stores built from the 1890s through the 1910s on Bryn Mawr Avenue. In 1984 Commission of Chicago Historical and Architectural Landmarks wrote that the Belle Shore had landmark potential because it was "noteworthy for design overall and in detail, and for quality of craftsmanship." In 1993 the AIA Guide To Chicago included the Belle Shore, the Edgewater Beach, and the Manor House as among a handful of structures described in Edgewater.

Religion and the Bryn Mawr Avenue Streetscape

The Edgewater Presbyterian Church's Community House, 1010-1030 Bryn Mawr Avenue, dedicated in June, 1927, emerged as yet another pivotal structure in the 1920s transformation of the Avenue. Constructed at the northeast corner of Kenmore and Bryn Mawr, the building did not extend the commercial development

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of the Avenue and yet it resonated with the broader architectural and social dynamics of the neighborhood. Like the Manor House, the Bryn Mawr Apartment Hotel, the Belle Shore, and the apartments built by Conrad Bristle and Ralph Harris, the four-story French Romanesque structure stretched across a continuous frontage of 150 feet on Bryn Mawr Avenue. With little set back from the lot line, the building, designed by architects Perkins, Fellows and Hamilton, reinforced the contemporary lot-line development of the streetscape. Designed as part of a broader church building project, the Community House was to complement a new church building for the lot to the east, at the northwest corner of Sheridan Road and Bryn Mawr. The Depression terminated the broader project after the Community House was built.

The Edgewater Presbyterian Church, in its congregation, its religious mission, and its architecture reflected important changes in the Edgewater neighborhood. The Church was established in 1896 with just 42 members. Its first building, now demolished, cost \$4,400. and was built on a leased lot on Winthrop Avenue just north of Bryn Mawr. The wood frame building, with its pitched roof and central Palladian window, was set back on its lot and, like the Guild Hall, adopted the architectural forms of a large, detached, suburban house. It settled comfortably into the suburban landscape of J. L. Cochran's community.

Within a decade the church membership had risen to 400 and the congregation undertook a substantial building project. In 1903, after initially working with architect J. E. O. Pridmore, the congregation hired George Maher to design their new \$40,000. building on a site at the southwest corner of Bryn Mawr and Kenmore. The lot alone cost more than twice what the church's first building had cost. Nettie Fowler McCormick contributed \$5,000. to the building fund and Andrew Carnegie donated funds for the church organ. Maher designed a heavy rock-faced masonry building with broad arches and a central pyramidal roof. The heavy masonry of the walls reflected the heavy masonry work of the foundations and some of the first floor walls of adjacent residences. In fact, the rich textures of the church building were central to the images of Edgewater's suburban domestic landscape. The broader reciprocity between the church building, which was demolished in 1927, and the surrounding residences was not arrived at without community debate. Initially Maher planned to extend the church to the Kenmore Avenue lot line. This plan violated the building setback line observed by the residences on Kenmore. Thus,

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while the church might have conferred a salutary degree of permanence and stability to the suburban residences along Kenmore, it would do so at the expense of the well-ordered streetscape. The objections of the neighbors to the siting of the building on its lot led Maher and the congregation to rethink their plan. Eliminating some Sunday School classrooms, Maher moved the front facade back to the restricted residential building line. As other buildings had, the church treated Bryn Mawr Avenue as an artery of secondary importance.

The Edgewater Presbyterian Church grew and prospered with the neighborhood. It quickly doubled its membership and in the early 1920s the congregation voted to expand its facilities by purchasing two houses located at the northeast corner of Kenmore and Bryn Mawr and at the northwest corner of Sheridan and Bryn Mawr. Initially the congregation used one of the houses for various congregational activities and Sunday School classes. In January, 1922 Edgewater Presbyterian undertook to raise \$500,000. to build a new Community House and church building on the site of the two houses it had purchased. Like the buildings rising on the adjacent blocks of Bryn Mawr Avenue the Edgewater Presbyterian plan called for a multi-faceted building program. No longer restricted to religious services and Sunday School, the church under the direction of Reverend Asa J. Ferry became involved in a wide-range of community activities. The Community House (1925-1927) included an auditorium seating 750 people, a kitchen and dining room for 250, Sunday School rooms, a nursery, men's club, ladies parlor, church offices, young people's rooms, a gymnasium, club rooms for Boy Scouts and Campfire Girls, a chapel and three apartments for the pastor, the director, and the church sexton. The sheer size and complexity of the building, its direct fronting on Bryn Mawr Avenue, and the fact that the congregation sold its old church to the developers of the Bryn Mawr Apartment Hotel indicate the extent to which the congregation had been infused by the dynamic cosmopolitanism of the 1920s community. The Community House responded to the neighborhood of apartments just as surely as the earlier church, both institutionally and architecturally, had responded to the neighborhood of homes. Although Edgewater Presbyterian had to abandon its plans to extend a sanctuary from the Community House eastward to Sheridan Road, its building joined a cluster of apartment and commercial structures that successfully transformed the role of Bryn Mawr Avenue from one of marginal support to neighborhood to an area central to Edgewater's assumption of a bustling Uptown identity.

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Movies, Bowling and Billiards on Bryn Mawr

As builders reinforced Bryn Mawr Avenue's complex urban character a few more specialized building types were constructed. In 1927, for example, Albert L. and Esther Reinitz constructed a three story building at the southwest corner of Bryn Mawr and Winthrop, 1101-1107 Bryn Mawr Avenue. Raymond Gregori designed the Venetian Late Gothic Revival style building to include space for twenty bowling alleys, a large billiards hall, ten offices, a recreation building, and maintaining the sidewalk commercial character included four ground floor stores and a restaurant. In 1926 plans had been developed by Abe Smith and I. J. Berkson for a twelve story apartment hotel on the site, which had accommodated the Guild Hall since 1886. However, Reinitz settled for a smaller and considerably less expensive project that clearly drew upon the possibilities offered by an increasingly dense urban neighborhood where leisure activities would have to be met outside of the economical plans of area apartment buildings. Many of Edgewater's early houses included billiard rooms; in the 1920s residents of apartment hotels pursued such activities in public commercial places.

Gregori's billiard and bowling building, considered "noteworthy due to craftsmanship and detailing" by the surveyors for the Commission on Chicago Historical and Architectural Landmarks, followed the earlier development of the Bryn Mawr Theater located just west of the Elevated station, 1125-1131 Bryn Mawr Avenue. Built in 1912, the Bryn Mawr Theater is one of the oldest surviving theater buildings designed by Rapp & Rapp, noted movie palace designers. The theater reflected the hybrid character of surrounding buildings. It included two stores located on either side of the lobby entrance. It had second floor rental offices. The theater, which showed movies from the time of its opening, also included a fly space to accommodate theatrical productions. The form and plan of the theater is quite apparent; however, ornamental detailing and the second floor window openings have been filled in and a store now occupies the lobby and entrance of the old theater. Despite these changes, the form of the building and Rapp & Rapp's involvement in its design shows something of the vitality of neighborhood movie theaters before the rise of movie palaces. Historian Lisabeth Cohen has argued that the more modest neighborhood movie theaters located in middle class

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communities in Chicago played a central role in both middle and working class leisure and in the formation of mass culture. The Bryn Mawr Theater, embedded in the broader commercial fabric of Edgewater, and undoubtedly serving the residents who lived above the store, in adjacent buildings, is representative of the form of many neighborhood theater complexes.

The 1930s and Beyond

The Great Depression brought an abrupt end to the building boom on Bryn Mawr Avenue. Plans were shelved and little development took place in the succeeding decades. There was little money or market for new residential construction. Builders did undertake a few commercial developments in the mid-1930s. The most notable project came with the construction of a large one story building for retail stores at the southeast corner of Bryn Mawr and Winthrop, 1055-1069 Bryn Mawr Avenue. The building designed by I. H. Brann replaced a three-story six-flat apartment building built in 1905. As was the case for many retail enterprises in the 1930s the building represented a rethinking of commercial architecture. Its streamlined moderne style, rounded corner pavilion, and gold terra cotta trim, which retain their integrity, were envisioned as a means of coaxing shoppers and dollars into retail trade during the Depression. In June, 1935 wreckers demolished the substantial home built in 1900 by J. L. Cochran at the southeast corner of Sheridan and Bryn Mawr. Following designs furnished by J. K. Johnson, builders placed an automobile service station and "greasing palace" on the site. A modern Amoco Station now fills the site of this early Edgewater gas station.

A similar turn to commercial development that turned away from historic hybrid building models came in 1929 when the three-story stores and flat building at 1118-1124 Bryn Mawr Avenue was demolished. The building had been constructed in 1900 by Ellen Kenner Ingal. In 1926 Ingal had announced plans to replace the building with a twelve-story apartment hotel. Planned for stores on the first floor, the \$1,250,000 project never got underway. Instead, a one story store building, with a relatively simple brick and terra cotta facade, was constructed in 1929. Although the Bryn Mawr Avenue Historic District has retained its integrity for much of the past sixty years, a few post World War II developments followed the one story commercial model. In 1955, for example, a one story store, now occupied by

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Woolworth, took the place of the three-story store and flat building built in 1908 by Daniel Gawne at 1132-1138 Bryn Mawr Avenue. A similar one story structure at the northeast corner of Bryn Mawr and Winthrop, 1100-1102 Bryn Mawr Avenue, took the place of some of stores built in 1896 by Jonathan Fisher. The primary area for post World War II redevelopment in Edgewater came on Sheridan Road. Redevelopment along Bryn Mawr Avenue was less obvious. The housing crisis during and after the War changed the Bryn Mawr district in important ways. In 1947 the Manor House was subdivided from six apartment into thirty apartments. In 1955 the twelve original units in Conrad Bristle's building were converted into twenty-four units. Unlike other sections of Chicago, where both residential and retail units were abandoned in the post War period, the rising density of Edgewater helped maintain something of the historic commercial vitality of the District.

The Distinctiveness of the Street

On the blocks included in the Bryn Mawr Avenue Historic District mass transportation supported the development of a dense pedestrian retail precinct. The proximity to the Lake Michigan shore encouraged the development of distinguished elevator buildings and residences. The juxtaposition of these two forms of urbanism supported the construction of hybrid commercial and residential buildings and created an unusually diverse and cosmopolitan streetscape. There are few comparable streets in Chicago. Lawrence Avenue, in the heart of Uptown, high-rise residential buildings close to the Lake, but they lack extensive retail space. Lawrence Avenue's concentration of retail stores is found in the blocks around the intersection with Broadway, but these blocks do not have a concentration of high rise residential buildings. On Lawrence Avenue and on other streets such as Argyle and Wilson the residential and commercial space is largely separated into distinct buildings that lack the prominent hybrid character of Bryn Mawr. Diversy Avenue and the Sheridan Road corridor did have blocks of hybrid buildings but here the form has lost its integrity with the intrusion of modern high-rise buildings constructed in the last forty years. Oriented north and south Sheridan Road also lacks the bounded quality of Bryn Mawr Avenue as its density builds up to a sudden termination at Lincoln Park and Lake Michigan. Bryn Mawr Avenue and Edgewater boomed in the 1920s and assumed an architectural and urban form quite unusual for the period. There are no other streets that represent in buildings of its

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quality and distinction the hybrid forms of development characterizing the street. This was the character that the surveyors for the Commission on Chicago Historical and Architectural Landmarks recognized when they envisioned a historic district on these blocks in 1984.

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National Park ServiceNational Register of Historic Places
Continuation SheetSection number 10 Page 29

Bryn Mawr Avenue Historic District

Westfall, C. William. "The Golden Age of Chicago Apartments," Inland Architect, 24(November, 1980): 18-26.

10. VERBAL BOUNDARY DESCRIPTION

Bryn Mawr Avenue Historic District includes the lot at the southeast corner of Sheridan Road and Bryn Mawr Avenue and all of the lots under the buildings fronting on the north and south sides of Bryn Mawr Avenue between Sheridan Road and Broadway with the exception of the lot at the northwest corner of Sheridan Road and Bryn Mawr Avenue; included are Block 200, lots 1, 2, 3, 4 in Conrad Bristle Sub. of Lot 17 of Blk. 3 in John Lewis Cochran's Sub. of the W 1/2 of the N.E. frac'l. 1/4 of Sec. 8-40-14; and Block 200, lots 1, 2; Block 201, lots 1, 2, 22, 23, 24; Block 202, lots 1, 2, 23, 24, and the north 6 feet of lot 22; Block 203, lot 1; Block 408, lots 10, 11, 12, 13, 14, 15, 16, 17; Block 409, lots 11, 12, 13, and the south 18 feet of lot 14; Block 410, lots 13, 14---in John Lewis Cochran's Subdivision., a subdivision of the W. 1/2 of the N.E. frac'l. 1/4 of Sec. 8-40-14.

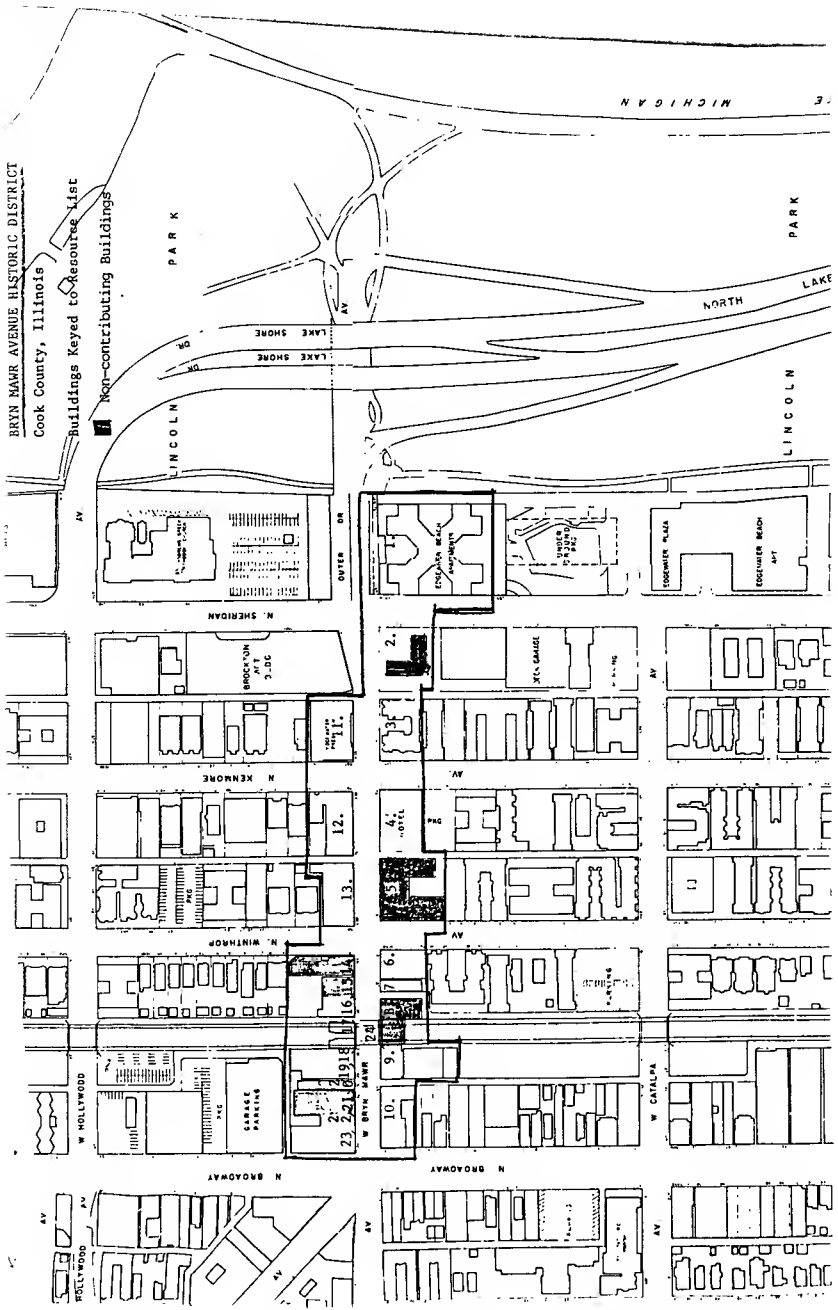
BOUNDARY JUSTIFICATION

The boundaries encompass a visually distinct streetscape that is clearly differentiated from the surrounding architectural and urban forms. Most notably it contains a mixture of low-rise and high-rise buildings, built to the lot line, that mix retail stores and residences, on the same street and in the same buildings.

UTM References Continued

5) 1 6 4 4 5 3 3 0 4 6 4 7 9 1 0

BRYN MAWR AVENUE HISTORIC DISTRICT
 Cook County, Illinois
 Buildings Keyed to Resource List
 Non-contributing Buildings



MICHIGAN 3.

PARK

PARK

NORTH LAKE

LINCOLN

LINCOLN

N. SHERIDAN

N. KENMORE

N. WINTHROP

N. BROADWAY

N. BROADWAY

W. CATALPA

W. HOLLYWOOD

W. HOLLYWOOD

W. CATALPA

W. BRYN MAWR

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United States Department of the Interior

NATIONAL PARK SERVICE
P.O. Box 37127
Washington, D.C. 20013-7127



IN REPLY REFER TO

The Director of the National Park Service is pleased to inform you that the following properties have been entered in the National Register of Historic Places. For further information call 202/343-9542.

MAY 01 1995

Preservation Services
APR 28 1995

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 4/17/95 THROUGH 4/21/95

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number NHL Status, Action, Date, Multiple Name

ARKANSAS, HOT SPRING COUNTY, Cabin No. 1, Cabin area access rd., Lake Catherine State Park, Shorewood Hills, 95000455, NOMINATION, 4/20/95 (Facilities Constructed by the CCC in Arkansas MPS)

ARKANSAS, PRAIRIE COUNTY, Prairie County Courthouse, Jct. of Magnolia and Prairie Sts., DeValls Bluff, 95000457, NOMINATION, 4/20/95

ARKANSAS, WASHINGTON COUNTY, Chi Omega Chapter House, 940 Maple St., Fayetteville, 95000456, NOMINATION, 4/20/95

COLORADO, EL PASO COUNTY, Calhan Rock Island Railroad Depot, 252 ft. W of Denver St. on Rock Island RR right-of-way, Calhan, 95000476, NOMINATION, 4/20/95

FLORIDA, PALM BEACH COUNTY, Milton-Myers American Legion Post No. 65, 263 NE. 5th Ave., Delray Beach, 95000471, NOMINATION, 4/20/95

FLORIDA, ST. LUCIE COUNTY, Frere, Jules, House, 2404 Sunrise Blvd., Fort Pierce, 95000467, NOMINATION, 4/20/95

FLORIDA, SUWANNEE COUNTY, Allison, George, House, 418 W. Duval St., Live Oak, 95000369, NOMINATION, 4/20/95

ILLINOIS, ADAMS COUNTY, South Side German Historic District (Boundary Increase), Roughly bounded by Jefferson, S. 12th, Jackson and S. 5th Sts., Quincy, 95000481, BOUNDARY INCREASE, 4/20/95

ILLINOIS, CHAMPAIGN COUNTY, Montrie County Courthouse, 10 S. Main St., Sullivan, 95000489, NOMINATION, 4/20/95

ILLINOIS, COOK COUNTY, Chicago Park District MPS, 95000482, NOMINATION, 4/20/95

ILLINOIS, COOK COUNTY, Hamilton Park, 513 W. 72nd St., Chicago, 95000487, NOMINATION, 4/20/95 (Chicago Park District MPS)

ILLINOIS, COOK COUNTY, Indian Boundary Park, 2500 W. Lunt, Chicago, 95000485, NOMINATION, 4/20/95 (Chicago Park District MPS)

ILLINOIS, COOK COUNTY, Portage Park, 4100 N. Long Ave., Chicago, 95000484, NOMINATION, 4/20/95 (Chicago Park District MPS)

ILLINOIS, COOK COUNTY, Ris, Jacob A., Park, 6100 N. Fullerton Ave., Chicago, 95000483, NOMINATION, 4/20/95 (Chicago Park District MPS)

ILLINOIS, COOK COUNTY, Trumbull Park, 2400 E. 105th St., Chicago, 95000486, NOMINATION, 4/20/95 (Chicago Park District MPS)

ILLINOIS, MARION COUNTY, Jehle, Louis, House, 511 E. Fifth St., Pana, 95000490, NOMINATION, 4/20/95

ILLINOIS, MERCER COUNTY, Hillits, Levi, House, 202 Main St., New Boston, 95000488, NOMINATION, 4/20/95

ILLINOIS, WOODFORD COUNTY, Schertz, Joseph, House, IL 116, 1 mi. W of city limits, Metamora vicinity, 95000491, NOMINATION, 4/20/95

IOWA, HANCOCK COUNTY, Pilot Knob State Park: Portals in Area Sb., Off IA 9 SE of Forest City, Pilot Knob State Park, Forest City vicinity, 95000362, NOMINATION, 4/17/95 (CCC Properties in Iowa State Parks MPS)

IOWA, JACKSON COUNTY, Squires, J. E., House, 418 W. Pleasant St., Maquoketa, 95000385, NOMINATION, 4/20/95 (Maquoketa MPS)

KANSAS, PAWNEE COUNTY, Babbitt-Doerr House, 423 W. 5th St., Larned, 95000477, NOMINATION, 4/20/95

MICHIGAN, MARQUETTE COUNTY, Negaunee State Bank Building, 331 Iron St., Negaunee, 95000295, NOMINATION, 4/13/95

NEW MEXICO, SIERRA COUNTY, Alert-Natcher Building, Jct. of Second Ave. and Main St., SE corner, Hillsboro, 95000460, NOMINATION, 4/20/95 (Hillsboro MPS)

NEW MEXICO, SIERRA COUNTY, Bucher, William H., House, 300 W. Main St., Hillsboro, 95000461, NOMINATION, 4/20/95 (Hillsboro MPS)

NEW MEXICO, SIERRA COUNTY, Meyers House, Main St. N side between 4th and 5th Aves., Hillsboro, 95000463, NOMINATION, 4/20/95 (Hillsboro MPS)

NEW MEXICO, SIERRA COUNTY, Miller, George Tambling and Ninette Stocker, House, Elenora St. S side, W of Union Church, Hillsboro, 95000465, NOMINATION, 4/20/95 (Hillsboro MPS)

NEW MEXICO, SIERRA COUNTY, Robins, Will M., House, Jct. of Main St. and Fifth Ave., SW corner, Hillsboro, 95000462, NOMINATION, 4/20/95 (Hillsboro MPS)

NEW MEXICO, SIERRA COUNTY, Sullivan, Cornelius, House, Jct. of Main St. and First Ave., SW corner, Hillsboro, 95000459, NOMINATION, 4/20/95 (Hillsboro MPS)

NEW MEXICO, SIERRA COUNTY, Webster, John M., House, Jct. of Main St. and Fifth Ave., SE corner, Hillsboro, 95000464, NOMINATION, 4/20/95 (Hillsboro MPS)

NEW YORK, CAYUGA COUNTY, House at 15 East Cayuga Street, 15 E. Cayuga St., Moravia, 95000472, NOMINATION, 4/20/95 (Moravia MPS)

NEW YORK, ESSEX COUNTY, Trudeau Sanatorium, Trudeau Rd., Saranac Lake vicinity, 95000479, NOMINATION, 4/20/95 (Saranac Lake MPS)

NEW YORK, NIAGARA COUNTY, Bond, Col. William M. and Nancy Ralston, House, 143 Ontario St., Lockport, 95000529, NOMINATION, 4/20/95

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